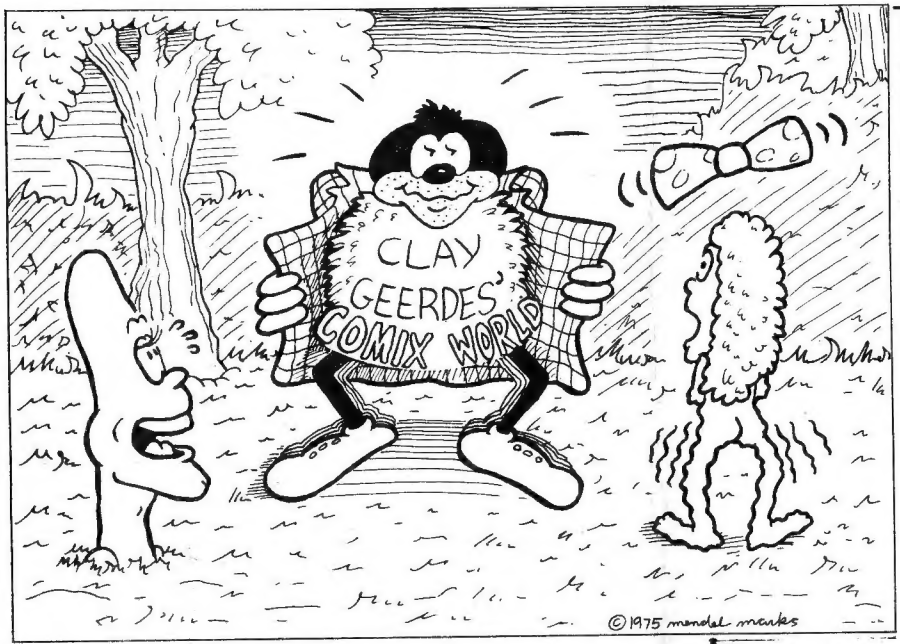
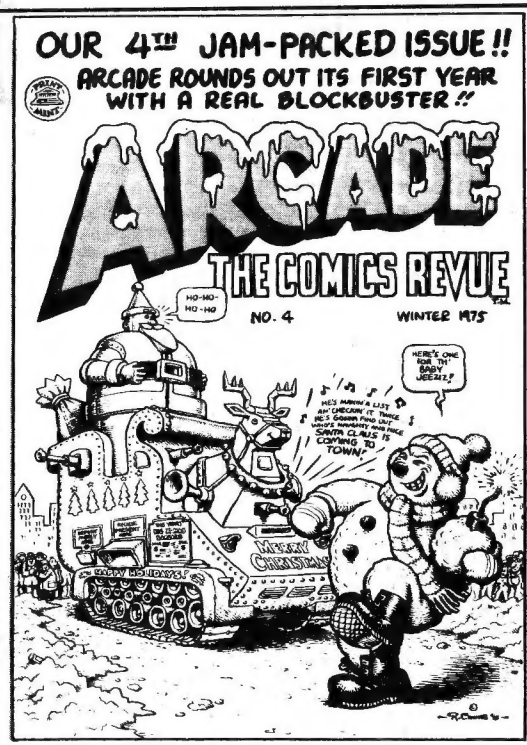



COMIX WORLD 38. Copyright Clay Geerdes, 915 Indian Rok Road, Berkeley, Ca 94707. December, 1975. All Rights Reserved. $3.50 for 12 issues. $6.50 for all back ones. Logo for this issue by that infamous erotic animator, Mendel Marks. The characters are from Mark's LITTLE MS. MUFFET, a modified nursery rhyme in what he calls "16mm color/sound pornographic animation." A grad of Northwestern's Sociology Department, Mark came to the West Coast a few years back and went to the Academy of Art. Interested in cartooning, he took Art Spiegelman's class. During that period, he began to work on MS. MUFFET. What is it? "a sexual version, in animation, of the nursery rhyme, Little Miss Muffet. A fast-moving, smooth-talking tuffet and a degenerate old spider-man present Ms. Muffet with a brand-new set of circumstances and provide a surprising twist to the end of the story." The cartoon premiered at the First Annual Erotic Film Festival at the International Museum of Erotic Art in San Francisco on November 20, '74 and it's been running on the bill with Mike Getz's midnight movie tour as part of an Erotic Cartoon carnival. Mark moonlights selling hotdogs and did an eight-pager called FRANKFURTER FUNNIES, which a lot of you regulars now have in your mini-art collections. I love those off-size comix and hope to see many of them at the Berkeley Con this coming April.* WHITE WHORE FUNNIES is a look at the black side of life, another of the few rare underground comix drawn & published by black artists. It's hard-core, though not at all as blatant as the work of Rand Holmes in SLOW DEATH 5 or Steel's ARMAGEDDON trilogy. It's racist humor designed to get on the white reader's case, but I found it funny as hell. Published by Ray Horne and Larry Fuller, it's available from Bob Sidebottom, 73 Ea. San Fernando, San Jose, Ca 95113. 95¢ pp. Send age statement whenever you order an underground comic. We still live in a country where it is illegal for you to look at sexual art until you are over 18.* Last Gasp has copies of MENDOCINO COMICS, another one of those nice regional funnybooks peculiar to the underground. This one reflects the communal life of that hip area. $1 pp. 2180 Bryant St. S. F., Ca 94103.* * John Aulenta's PARADISE: AN INTERPLANETARY FANTASY is available from him for $1 pp. P. O. Box 2432, Seal Beach, Ca 90740. John's first book was HEART (75¢ pp from him). Unusual artwork. One of the characters in PARADISE is Weeny-man, so you guys with that particular fetish check it out.* Rich Chidlaw is developing his character "Wildroot" (PURE JOY COMICS #1) with George DiCaprio and chronicling his Hollywood adventures for the forthcoming 1st issue of Last Gasp's COCAINE COMIX Rich was born in 1951 in Pomona & grew up in the Arizona desert. "I worked on some strips with Bill Pearson (co-ed of WITZEND with Wood) while semi-attending boring art classes at Ariz. State. Pearson turned me on to the undergrounds & EC's by opening up his entire collection of old comix & original art for my inspection as well as teaching me to abandon the pen in favor of the brush. . . . moved to Calif. in late '74. Settled in Hollywood & did some animation for Ralph Bakshi (Coonskin) before getting into ugs via George."* * Underground '76, our centenniel comix con will be a retrospective on the sixties, that period which gave birth to the alternative comix we now refer to as underground. MAY DAY IN BERKELEY: THE BIGGEST PARTY CON YET!* Panel below from "The Last Adventure . . ."

The Second Issue of THE SIMPLETON is now out with 24 pages of Dirty Duck, the Freak Brothers, and original work by John Workman, Dot Bucher and many other talents. Send 50 cents postpaid to Homestead Press, 4417 Fifth Ave. N.E., Seattle, Wa. 98105. First issue only 25 cents.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NO. 4
WINTER 1975
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HERE'S ONE FOR TH' BABY JEEZ!!
MERRY CHRISTMAS

Frosty the Snowman as a revolutionary? I have a hunch that's old Fritz the Cat under all that snow. In ARCADE 4, you'll find Items like a history of Stalin by Spain; William Burroughs' 'Fun City in Ba'Dan, illustrated by S. Clay Wilson; "Dollboy" by Bill Griffith, and a centerfold fightpiece by Robert Williams. Underground filmmaker Curt McDowell makes his debut in the Sideshow with Mommy's Song. Curt is one of the old San Francisco Art Institute gang. He made films like Pornogra Follies, Weenies & Buns Musical, and Peed in the Wind. ARCADE is published by The Print Mint, 830 Folger, Berkeley, ca 94710. All four issues still in print. $1.50 ea pp. It's not a market for freelancers.

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WARREN GREENWOOD REMEMBERS VAUGHN BODE . . "Vaughn was a strange and wonderful friend back when we lived in upstate N. Y. Pete and I were frequent visitors to his home in Utica. I've seen so much weird shit written about Vaughn in comix histories and such I'd like to contribute a bit of my reality and help set the record straight. I'd like to see Vaughn remembered as one of the most awesome creative forces that ever existed and as a guardian angel of younger cartoonists. The work of Vaughn's that saw print was only the tip of the proverbial iceburg. He had a room of wall to wall art in his home in Utica--a whole fucking room! He showed Pete and I the Bode Bag (this bag with Bode written on it in big colored letters) full of his journals. Ten years of journals. Crammed with thousands of unpublished strips all rendered in the delicate pencil style of the early Deadbone material. He showed us more wonders. A safe full of worlds and their inhabitants; drawings, diagrams, data-sheets; mapping out a cosmos that existed somewhere in his head. Pete and I discussed many times how it seemed impossible one person could have accomplished the insane volume of work Vaughn showed us. Vaughn as a person was no less astonishing. He was a constant source of encouragement and aid for a 19 year old kid who'd just figured out he was a cartoonist. He was always showing our work to people, the Lampoon, the underground companies, other cartoonists, etc. More than once I've shown my work to someone and found that Uncle Vaughn had preceded me without even telling me. I was far from unique. I know of other young cartoonists he'd tried to promote. He had time for every ragged kid with a portfolio. His home was warm, an oasis in a frozen universe full of soft light and rich wood paneling and above all there was Vaughn, capering around like a child-god running his hand over the giant model of Junkwaffel planet in his living room (How did he get that thing in the door?), pointing out mountains and rivers, showing us the multitude of statues of his creations Larry Todd had made, taking apart little spacecraft to reveal the lizard pilot within, reading his work in Tolkienesque voices, and generally patting us on the head and telling us we'd be stars some day. I never fully understood all the levels Vaughn lived on; I'm just now beginning to put the puzzle together now that he's gone from Vinnie Vincent Bode, Vaughn's Brother. ed. and Larry. . I last visited Vaughn in Frisco when I moved to the Coast. He was organizing the Pop Ohm church. As he was driving me to Larry Todd's house in the Cheechmobile I asked him what he was trying to teach. He turned to me and said (exact words fail me but the idea is here) that jerking off is the greatest thing in the world and that people shouldn't get so uptight about how fucked up everything is because that is the natural state of things. I've heard religious truths a lot more twisted than that. -Warren Greenwood. ltr dtd 28 Nov. 1975.

SPIRIT Versus SPRITE: M and M, the company that published NEW PALTZ and COMIX UNLIMITED received a letter from Will Eisner when they ran an ad in NOSTALGIA JOURNAL. Seems their parody of the lakadaisikal violence in THE SPIRIT stories along with their usage of a character too similar to that of Eisner upset an attorney to point of getting on NEW PALTZ case. Eisner wrote: "Im sure that your obvious copy of the logo style and the use of the Spirit was not intended to hurt me, but it has - and if it continues it will certainly do me considerable harm. You see, the Spirit, whose style design and devices are all copyrighted, is licensed by me to various publishers around the world. Any unauthorized use not only violates these obligations but can also hurt their sales and at the very least confuse the public. This could lead to some very heavy lawsuits. I therefore have the moral obligation to police the usage, being careful to see that no one is hurt. I am no more anxious to see you involved in a legal "hassle" than you are to do me harm. Therefore, I ask that you immediately suspend the obvious imitation of the Spirit logo style in your "Sprite" magazine, and that you do not use any copy of the Spirit characters without my written permission. I am always interested in helping underground fanzines, and I doubt that you will find me uncooperative where such permissions do not conflict with other commitments. Eisner's letter dated June 25, 1975. Vince Kimszol said he sent Eisner a letter of apology. Ah, comics and the law. What, pray tell, will the Big Disney do when they discover that Howard is really Scrooge McDuck sans muttonchops? When will Comics and Comix sue Marvel for swiping ideas, panel layouts, and characters (like Katz's FIRST KINGDOM oracle in THOR 245) from Jack Katz? It's logical that a company artist would swipe from others; after all, he's not going to do anything of his own while he's a worker in the factory because it will belong to the factory and he won't get anything for it, not even credit in many cases. Jerry Siegel and Joe Shuster have been living in poverty for years because they didn't file copyright papers on SUPERMAN. The more I learn about the history of the comics, the more it becomes a history of ripoffs. Before Tarzan, there was Phineas T. Barnum's Lion Jack (1880). Before Carl Burgo's Human Torch, there was a big little book that featured Flame Boy. Before the X-Men, there was Ted Sturgeon's MORE THAN HUMAN (1953). SUPERMAN was Hugo Danner, Philip Wylie's Gladiator (1930), and Flash Gordon was ripped off from WHEN WORLDS COLLIDE by Wylie and Edwin Balmer (1932). Even Jack Cole's ingenious Plastic Man was a rubberized Spirit, and Bosco was Mickey Mouse sans ears and Donald Duck was adapted from Popeye (first Popeye cartoon '32, first Donald in '35, both in sailor drag.). It's only make-believe. So am I. C.G.

COMMENTARY: "I used to collect straight comics with art that I liked. Conan. Shadow, that sort of thing. but I'm going to sell the ones I have and concentrate on ugs. I'm fed up with the same old plots and the dull predictability ofthem all. Though I'm beginning to think that ugs are going the same way. The publishers and artists seem to have developed their own invisible Comic Code. I wish they'd use some of the freedom they have and occasionally come up with something new, different, SURPRISING even! The potential is there, but no one seems to want to use it." -David Noon. London. In a section edited out of my column in SEATTLE SIMPLETON 2 (my report on the San Diego con of '75) I wrote: "While the younger men are producing a lot of creative material, they still find their range and scope limited by the editorial control of the older artists and writers who have become businessmen in positions of power. It's no different in underground companies. A new generation of artists has come along post-underground and they find themselves unable to set into any of the existing titles because they are not doing what the publishers want done in their books." The only way to print exactly what you want to print is to publish it on your own. "On a panel in San Diego, graphic novelist Jack Katz, author of THE FIRST KINGDOM, attacked Marvel for propagating a style which stifled the creativity in young artists by denying them the right to be themselves. I would agree, adding that this is true of any factory production. A Marvel comic is not done from any sense of aesthetics or ethics, but purely from a profit motive. It is commercial art, and, without a system of patronage, commercial art is a reality with which any artist who wishes to practice his craft must live. It is commercial art that is largely responsible for the decreased number of underground comix published in 1974-75. Artists who have not found markets like APPLE PIE and ARCADE and LAMPOON open to them have had to turn to advertising and other fields in order to make their living. This ought not to be & may be altered in the future. Many of us are working toward changing the consciousness of the general public and the academy. We feel that scholarships ought to be available to young artists who show talent and that grants ought to be possible for those proven artists who have books-in-progress and lack funds. The over-whelming success of comic conventions over the past few years proves without a doubt that there are millions of people who care about the form. They buy them, read them, collect them, and frequently find themselves and their own ideas defined within the panels. Undergrounds were to the sixties what proletarian novels like GRAPES OF WRATH were to the thirties. The early work of Crumb and Shelton shows a running commentary on the interaction between people and the bureaucracies like the police department, the military, and the government. Psychedelic culture has yet to be accurately represented in the novel or short story. C. G.